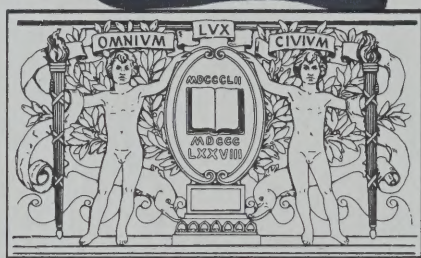


OSTON
RESERVE
CASE

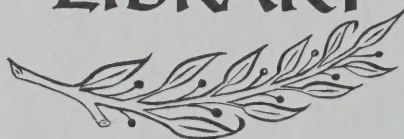
Dorchester
Pottery
Works

F73
.37
.B64
no.55
Copy.2





**BOSTON
PUBLIC
LIBRARY**



OCT 19 1988





Dorchester Pottery Works



Boston Landmarks Commission

Report of the Boston Landmarks Commission
on the potential designation of the
DORCHESTER POTTERY WORKS
as a Landmark under Chapter 772 of the Acts of 1975

[REDACTED]

[REDACTED]

Approved by Marcia Myers April 21, 1980
Executive Director Date

Accepted by Pauline Harewood April 21, 1980
Chairman Date

[REDACTED]

[REDACTED]

F73

.37

.B64

no.

55

Copy 2

OCT 19 1988

Boston Landmarks Commission

April 22, 1980

RE: PETITION # 55
DORCHESTER POTTERY WORKS
105 & 107 VICTORY ROAD
DORCHESTER, MASS.

Attached is study report prepared by the Boston Landmarks Commission on the subject property, which will be the subject of the Public Hearing to be held on Tuesday, May 13, 1980 at 4:30 P.M. in the BRA Board Room.

Sincerely,

Marcia L. Myers
Marcia L. Myers
Executive Director

ATTACHMENT - STUDY REPORT

DISTRIBUTION: Owner
Dep. Mayor Katharine D. Kane
Asst. Corporation Counsel ~~Richard Hynes~~ *Lisa Daniel*
BLC Commissioners (14)
BRA Library
Study Reports Binder
Case File
10 - CITY COUNCIL (9 Councillors and 1 for Council Secretary)
Kathryn Welch, Nat. Trust, 100 Franklin St.
Tess Cedarholm, Fine Arts Dept, BPL, 02117




Boston Landmarks Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

NOTICE OF PUBLIC HEARING:

The Boston Landmarks Commission will hold a public hearing on Tuesday, May 13, 1980, concerning the designation of the DORCHESTER POTTERY WORKS at 105 & 107 VICTORY ROAD, DORCHESTER, MASS., as a LANDMARK according to the provisions of Chapter 772 of the Acts of 1975. The hearing will be held in the BRA BOARD ROOM, 9TH FLOOR, BOSTON CITY HALL, AT 4:30 P.M. A report on the proposed designation will be available after April 21, 1980 at the offices of the Commission, Room 944, Boston City Hall.


Marcia Myers
Executive Director

DATE: March 4, 1980

CONTENTS

1.0	LOCATION OF THE PROPERTY
2.0	DESCRIPTION
3.0	SIGNIFICANCE
4.0	ECONOMIC STATUS
5.0	PLANNING CONTEXT
6.0	ALTERNATIVE APPROACHES
7.0	RECOMMENDATIONS
8.0	BIBLIOGRAPHY
9.0	GENERAL STANDARDS AND CRITERIA
10.0	SPECIFIC STANDARDS AND CRITERIA

1.0 LOCATION OF THE PROPERTY

1.1 Address: 101-105 Victory Road, Dorchester
Ward 16. Assessor's parcel numbers 245 and 246.

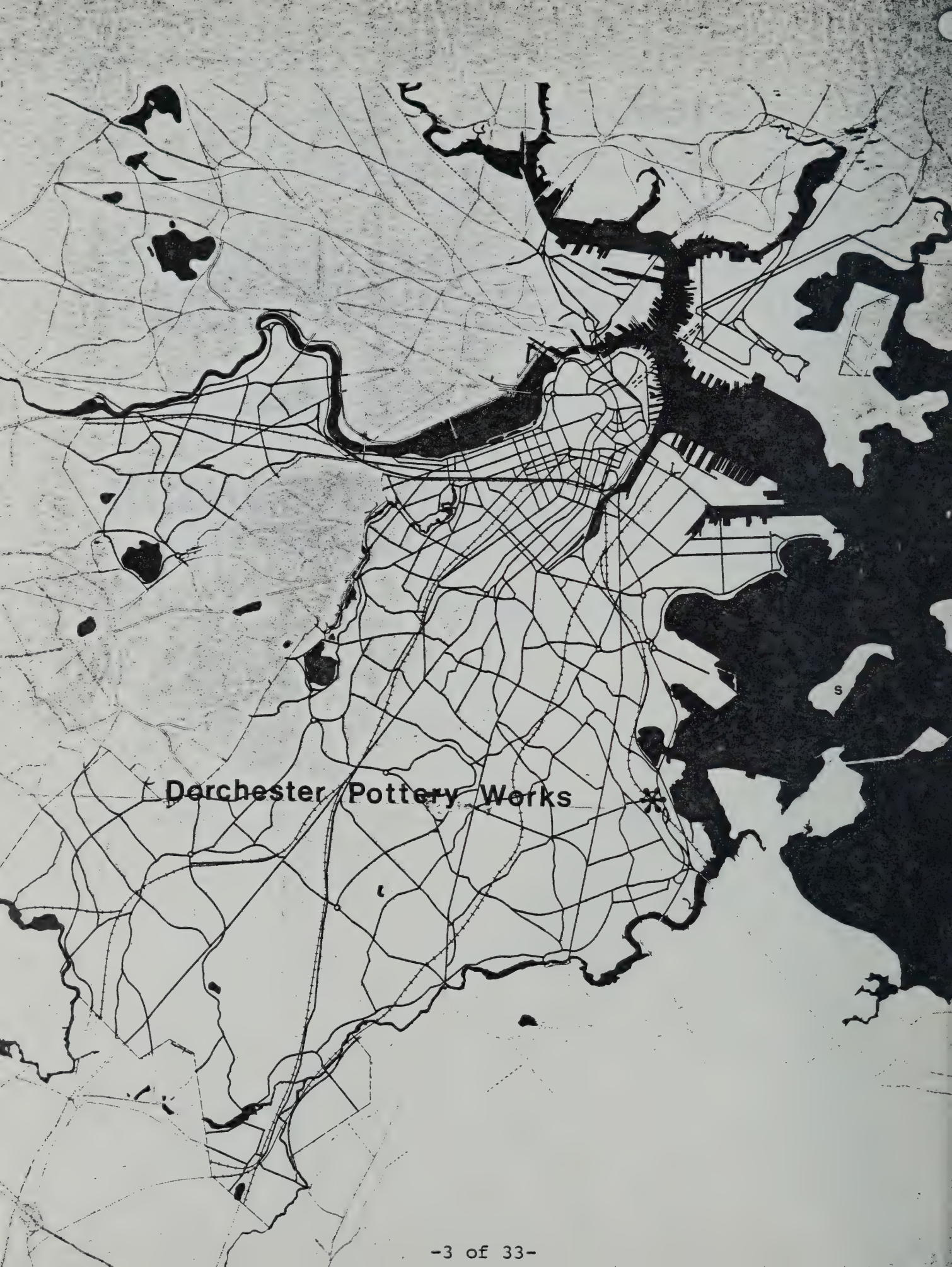
1.2 Area in Which the Property is Located:

The Dorchester Pottery Works is located on Victory Road in Dorchester. It is surrounded on the east and south by a shopping center and parking lots serving the shopping center. Across Victory Road to the north is a residential area known as Harrison Square or Clam Point. This area is characterized by single- and two-family houses, some of which date to the early 19th century.

Adjacent to the Pottery Works on the west and southwest is the right-of-way of the Penn Central Railroad. This consists of a raised embankment separating the area east of the railroad from the rest of Dorchester.

Several hundred feet to the east of the Pottery is Morrissey Boulevard, a major arterial road with considerable post war commercial development. The Boulevard and the Southeast Expressway beyond separate the Pottery Works and the Harrison Square area from the Dorchester Bay shoreline.

1.3 Map Showing Location: attached.



Dorchester Pottery Works

2.0 DESCRIPTION

2.1 Type and Use

The Dorchester Pottery Works is now represented by its sole surviving structure, a brick industrial building housing the company's monumental kiln. This kiln building has been vacant for almost a year and has been boarded up by the City of Boston.

Dorchester Pottery Works formerly included a frame industrial building that was attached to the kiln building, and the Henderson House, which was used as a residence and showroom by the proprietors of the business. Recently, both of these buildings were destroyed by fire.

2.2 Physical Description

The Dorchester Pottery Works kiln house is a two-story plus clerestory, five-by-five bay, flat roofed, red brick, industrial building with a red brick chimney approximately 60-feet in height angled into its east wall. The building is squarish in plan, measures approximately 45 feet by 49 feet, and is about 25 feet high from grade level to roof parapet. Located near the center of a deep and irregularly shaped parcel including 21,730 square feet, the kiln house was formerly attached to the rear of the now demolished two-story frame, clapboard, industrial building which was approximately 42 feet wide by 69 feet deep and which extended up to the Victory Road street line.

Characterizing the exterior of the kiln building are its segmentally arched windows (the long first floor windows had been fitted with nine-over-nine sash), broad rectangular ground level entrances on the south and west sides, and concrete lintels and sills. Ornamentation is sparse and limited to the handling of the chimney with contrasting courses of yellow brick and the use of a plain brickwork cornice. Low parapet walls define the roofline on the north and south sides, and a brick roof extension on the north side allowed for the operation of an industrial pulley lift.

The interior of the building is basically an open two-story space extended by a central three-by-four bay clerestory. The second floor functions primarily as a balcony level formed by an opening that is approximately 25½ feet in diameter and edged with curved bolted steel. Steel columns located towards the corners of the building carry the load of the flattened arched tile roof vaults of the second floor and clerestory. The height of the interior measures approximately 14 feet from grade to the second floor and approximately 28½ feet from grade to the roof of the clerestory.

Dominating the interior of the building is Dorchester Pottery's circular plan, low-domed, beehive type kiln which occupies much of the square footage of the ground level. The kiln measures, in its outer dimensions, approximately 30 feet in diameter and about

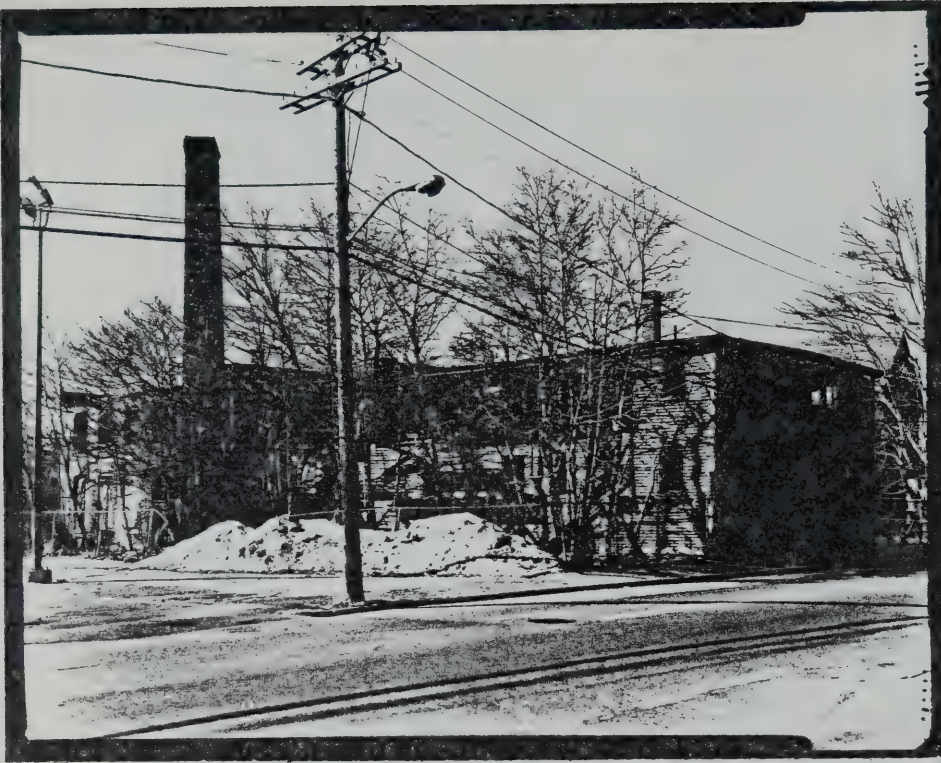
12 feet in height from grade to the top of the dome. At grade, the kiln's walls are approximately 4 feet thick and include an encasing wall about 4 feet 9 inches in height. This outer wall houses nine firing holes and the arched entry to the kiln's interior. The exterior walls of the kiln are girded with horizontal and vertical iron bands to allow for the proper structural expansion and contraction of the kiln during firing and cooling.

Inside, the kiln measures approximately 22 feet in diameter. The interior space is about 10½ feet high under the center of the dome, marked by the location of a small air hole, and about 6½ feet high near the kiln's sides.

Brick shelving lines the inner walls of the kiln which are covered with a shiny surface formed over the years, through the escaping of vaporized glazes during firing. A grid of heat resistant tiles on the kiln's floor permits the conduction of heat, fire, and gases through an underground flu to the chimney which protrudes out of a corner of the building.

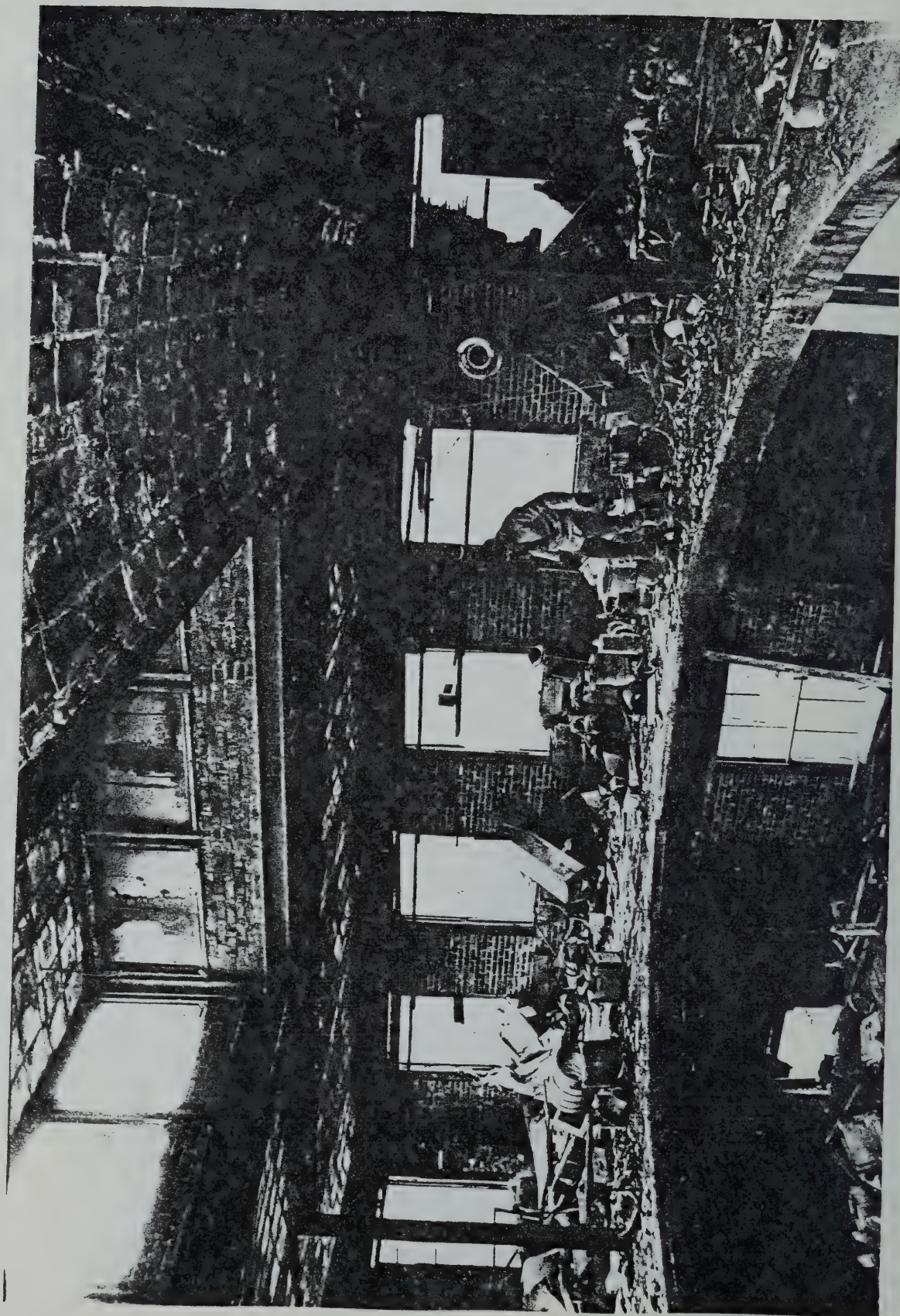
Also included on the site of the Dorchester Pottery Works, on a small parcel of 4,303 square feet, was the Henderson House, the residence of the company's founder and second generation owner/operators. Unfortunately, on April 12, 1980 this Queen Anne Style, clapboard, two-story plus attic, frontfacing gable roofed house was destroyed by fire.

2.3 Photographs: Attached.

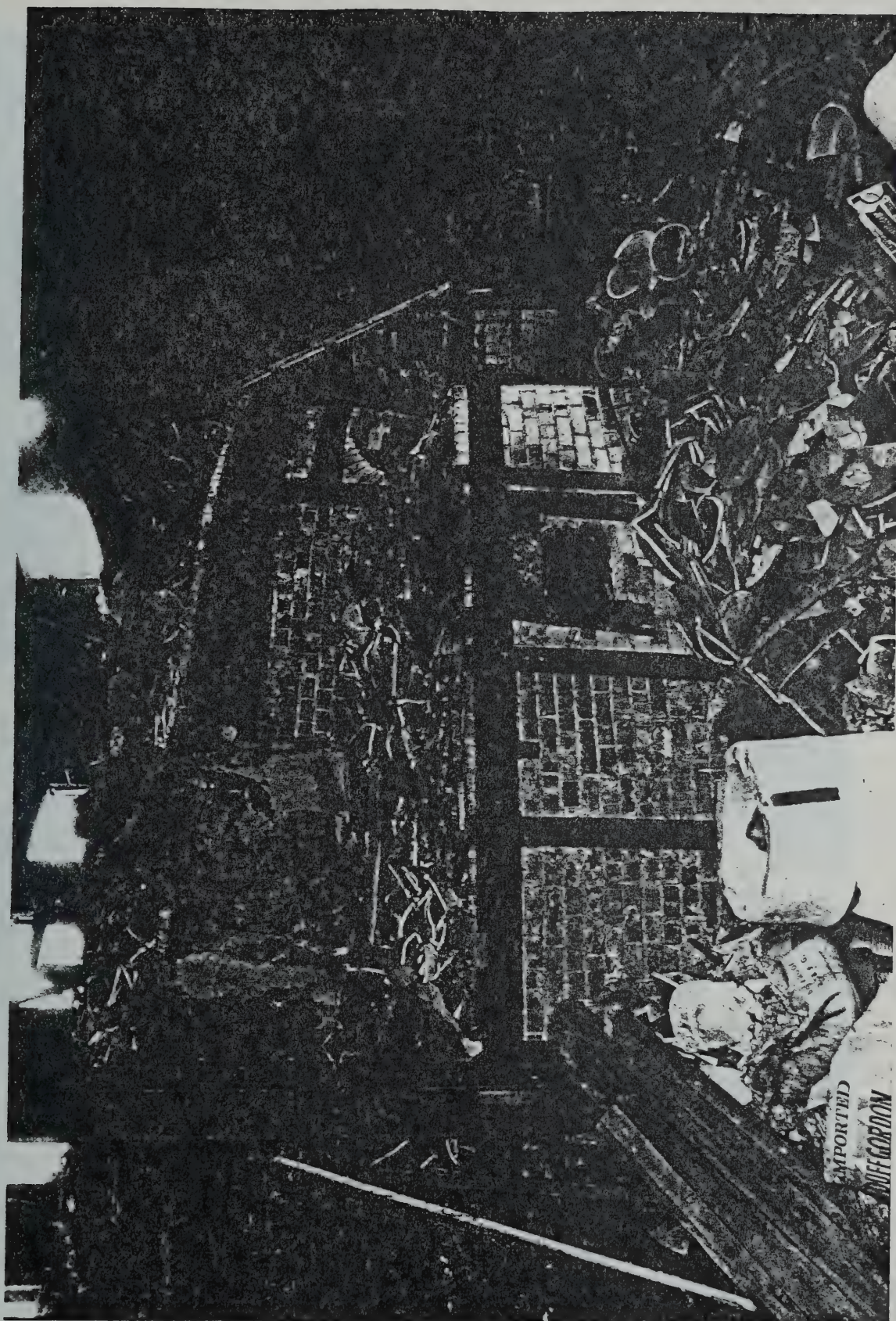




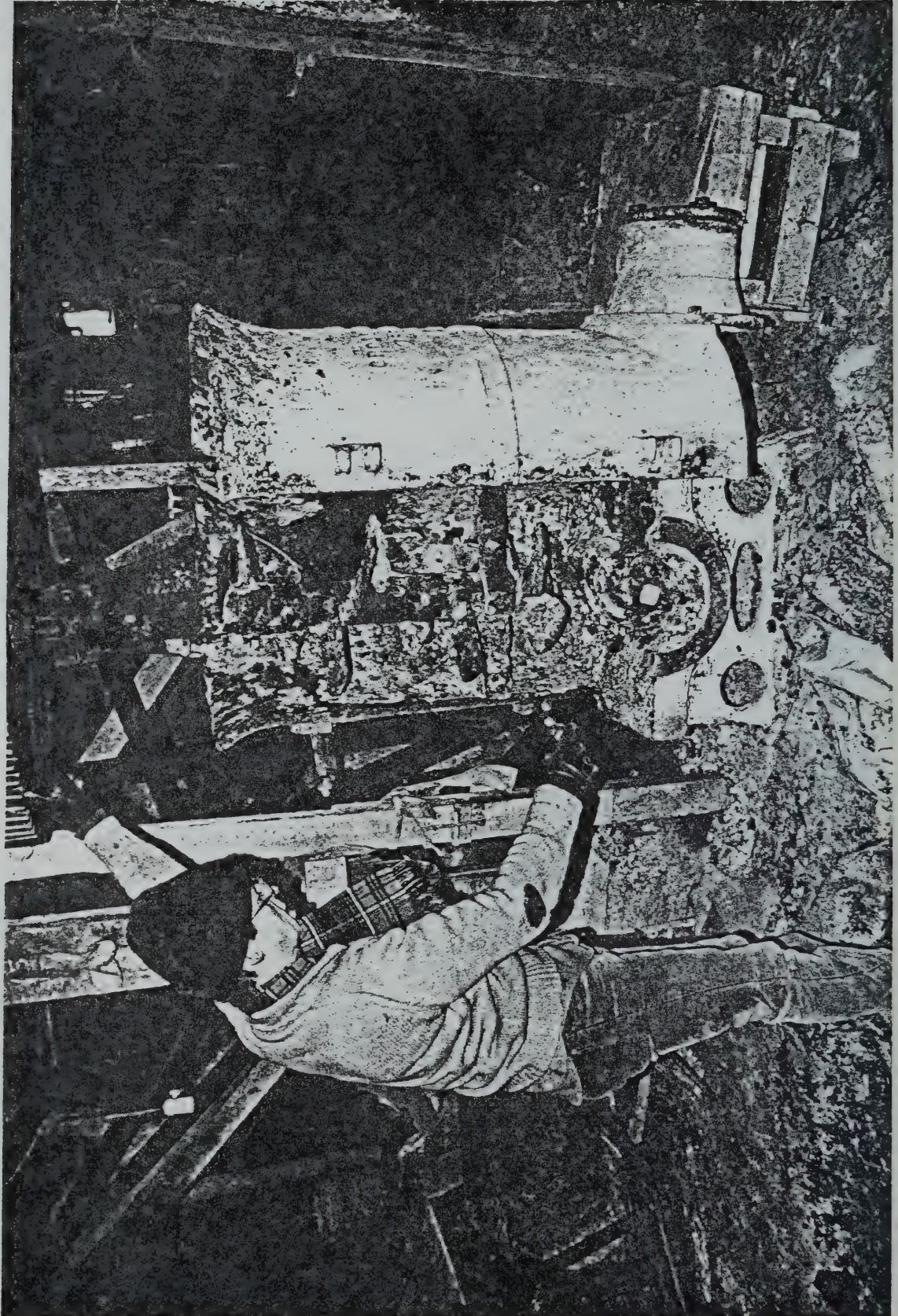
Dorchester Pottery Works
105 Victory Road



Dorchester Pottery Works
interior of kiln building



Dorchester Pottery Works
kiln



Dorchester Pottery Works
equipment

3.0 SIGNIFICANCE

3.1 Statement of Significance

The Dorchester Pottery Works is historically significant to the city, commonwealth and region, as one of the few remaining examples of industrial beehive kiln construction in the country and as an intact structure documenting early twentieth century pottery-making technology.

3.2 Historical Significance

The Dorchester Pottery Works was founded in 1895 by George Henderson who, prior to his settlement in Dorchester, had worked in New Haven as the Manager of the S.L. Pewtress Pottery, a stoneware factory established in 1868. By 1880, Henderson ran the Pewtress works under the name of Henderson and O'Halloran.

In Dorchester, Henderson acquired a parcel of land close to the Old Colony Railroad right-of-way, on the south side of Preston Street, now Victory Road. The immediate vicinity of this land was defined by the yet unfilled Tenean Creek and the Barque Warwick Cove which separated the Commercial Point industrial area from the residential district at nearby Harrison Square. Preston Street offered Henderson convenient railroad access, close proximity to a fuel source at Cutter's Coal Wharf just down the road at Commercial Point, as well as location adjacent to a prestigious residential area.

By 1896, Henderson had built a Queen Anne Style frame house and, adjacent to his residence, a two-story frame industrial building which served as the Dorchester Pottery Works. This industrial building which stood at 105 Victory Road until earlier this year, was initially used for the "Manufacture of Dip Baskets, Butter Pots, Jugs, Jars, and Flower Pots." "Clay Specialties and Large Pots (were) Promptly Made to Order."

The brick kiln building, originally attached to the rear of Henderson's frame pottery works, was built around 1914.* The construction of this building and the large beehive kiln that it enclosed indicates the success of Henderson's business and the necessity for him to accommodate a larger volume of production. Expansion of Dorchester Pottery during the first twenty years of this century resulted in the construction of several additional buildings and sheds.

Around the time of the construction of the kiln house, a second brick pottery works building was put up on an adjacent lot, formerly #12 Neva Street, - an unpaved roadway running off of the south side of Preston Street, facing today's Everdean Street, and now obliterated by the site of a modern shopping center. By the 1930's, the Neva Street building was flanked on its north and south sides

*The building permit application for the kiln is dated 1910.

by frame additions. Dorchester Pottery's original factory building was enlarged sometime after 1918. Because of the proliferation of Dorchester Pottery buildings during the first decades of the century, and because of the standard practice at potteries to maintain a dump, there remains a strong probability for unearthing examples of the business's early production, equipment, and tools through on-site digs.

After George Henderson's death in 1928 at the age of 65, Charles Henderson and Ethel Hill Henderson, his son and daughter-in-law, assumed control over the pottery works.

This second generation of managers and operators of Dorchester Pottery also included Ethel's brother, Charles Hill, a chemical engineer who was in charge of the glazing and later of the decoration of the company's tableware, and Nando Ricci, an Italian potter whose family had worked for George Henderson during the pottery's early years. Ethel Hill Henderson had been trained in all facets of stoneware pottery making by her father-in-law, and after his death, was responsible for designing most of Dorchester Pottery's production.

Stoneware, a kind of pottery fired under very high temperatures to produce vitreous wares that are extremely durable, heat and cold resistant, and able to withstand most corrosive chemical action, began to be produced in the colonies during the late seventeenth century. Although stoneware enjoys a long history in New England, it developed here later than in other areas because it could not be produced with local clays. Stoneware production in New England, therefore, did not get underway until around 1740 when transport of the requisite clay from New York, New Jersey, or Pennsylvania had become feasible. Although it certainly had several sources of supply, during the 1950's and 1960's, clay for use at Dorchester Pottery was brought in from Raritan and South Amboy, New Jersey.

Until well into the 1930's, Dorchester Pottery primarily was a producer of commercial and industrial stoneware. Dorchester Pottery supplied industry and business with vessels, acid jars, vats, pitchers, and pots, and filled innumerable orders for crocks and containers for feeds, alcoholic beverages, and medicines.

Stoneware tableware was not produced by Dorchester Pottery on any significant scale until around 1940. As recently as the 1950's, this tableware accounted for only a quarter of Dorchester's inventory, and the mainstay of the business remained its industrial and commercial work. It was only in the late sixties and seventies that stoneware dishes became the sole products of the company, a change in production that transformed Dorchester Pottery from a small-scale manufactory into a kind of cottage industry.

Charles Henderson died in 1967, and Ethel Hill Henderson continued running the business until her death in the early nineteen seventies.

Subsequently, Lillian Yeaton (Ethel Hill Henderson's sister) and Charles Hill ran the business with Nando Ricci. The pottery works closed in May 1979. The present owner is George S. Yeaton, who is Lillian Yeaton's son.

Remaining on the site of the Dorchester Pottery Works is the brick industrial building located at 105 Victory Road. This building houses the pottery's monumental brick kiln, an industrial beehive-type downdraft, periodically fired kiln, which was technologically conservative when built in 1914 by George Henderson. This kiln, reportedly constructed after Henderson's own designs, may have been a replication of a nineteenth century type used by him in New Haven. The construction of this form of kiln coupled with its continued productive use until its last firing in 1965, represents a living continuity of nineteenth century pottery-making technology into our own era.

Dorchester Pottery's kiln is of further significance because it is probably one of the few remaining industrial beehive types in the country. In Northeast Ohio, for example, where the ceramic, brick-making and pottery trades accounted, by 1910, for over forty percent of this country's production, only three extant kilns of this type remain. In addition, beehive kilns were most commonly designed as exterior structures and were not housed inside of buildings. Furthermore, beehive kilns, were generally used for brick manufacture, a process that does not require particularly high temperature firings. Dorchester Pottery's kiln therefore is important not only for its survival and use as an example of late nineteenth-early twentieth century pottery-making technology but because it is unusual for its use in the production of stoneware which required high firings at 2,300 to 3,000 degrees Fahrenheit.

Strongly demonstrating Dorchester Pottery's involvement in an earlier technology, is the company's continued practice, until the 1960's, of using an industrial kiln that had to be fired with coal and wood. During the 1920's, when the company employed 28 potters, the kiln was fired monthly. Later on, in the fifties and sixties, the kiln was fired only four times a year. The process of loading, firing, cooling, and unloading the kiln took about two weeks, with the actual firing requiring fifty to sixty hours of constant attendance. After forty hourly firings brought the temperatures up to about 2,500 degrees Fahrenheit, regular fifteen minute firings were necessary to raise the heat to the higher temperatures needed for the vitrification of glazes. Estimates of the amount of fuel required indicate the firing consumed about fifteen tons of coal and four cords of wood. Because the interior of the kiln was an inferno of heat and flame, wares being fired were protected from scorching by crockery covers called saggars.

The last firing of Dorchester Pottery's kiln was in 1965. Gas-fired kilns were used briefly after the beehive was retired, but eventually the company installed electric kilns which were used for tableware production.

Dorchester Pottery's stoneware production currently enjoys a high reputation both for its continued reliance on traditional pottery-making methods and for the straightforward aesthetic of its tableware. Although this country has undergone a considerable revival of interest in craftsmanship over the last few decades, and the hand working of tableware is becoming a more usual occurrence, Dorchester Pottery is unusual in that it utilized a technology based on handcrafting for its commercial, institutional, and industrial orders as late as the 1950's and 1960's. Despite the use of plaster molds in the production of its industrial or commercial work, potters and not machines turned, manipulated, and raised the clay, produced the glazes, and executed the detailing and ornamentation.

Tableware produced at the Dorchester Pottery Works always has been in great demand by local collectors, but recently wider recognition has been coming from scholars in the ceramics and decorative arts fields. Distinguished by its sturdy traditional forms, and its characteristic Cobalt blue glazing on white, grey, or buff, this tableware is often ornamented with decorative elements that include blueberry, pinecone, scroll, pussy willow, floral fruit, and striped motifs. Sometimes special orders of Dorchester Pottery tableware pieces were ornamented with bayberry green or golden-toned glazes. Complete sets of dinnerware were crafted by the firm, and in the 1950's, the Hendersons made claim to producing approximately 1,700 different kinds of pieces at their pottery.

Literature describing the fine quality of Dorchester Pottery's tableware includes Ralph and Terry Kovel's, The Kovel's Collector's Guide to American Art Pottery, The Treasury of New England Antiques by George Michael, Marcia Ray's An Encyclopedia of Pottery and Porcelain for the American Collector, and Lura Woodside Watkins, Early New England Potters and Their Wares.

3.3 Relationship to the Criteria for Landmark Designation

The Dorchester Pottery Works clearly meet the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a structure that is identified with an important aspect of the industrial history of the city, Commonwealth, and region and that it includes an industrial structure inherently valuable for study in which represents one of the few remaining examples of its type and use in the country.

4.0 ECONOMIC STATUS

According to City of Boston assessor's records, the Dorchester Pottery Works property is owned by Charles W. Henderson. Inasmuch as Mr. Henderson is deceased, the property appears to have passed to Mr. George Yeaton of Plymouth, Massachusetts.

The assessed value of the property is \$11,000 (\$4,000 for the land and \$7,000 for the buildings.) This value was established prior to recent fires which destroyed two of the three structures on the property.

5.0 PLANNING CONTEXT

5.1 Historical Background

During the first two hundred years of Dorchester's existence, its coastline was considerably more irregular than it is today. Commercial Point, now the site of the Boston Gas Company tanks, was originally a narrow necked hilly promontory separating two coves of Dorchester Bay. Inlets from the bay provided opportunities for damming and mill development, and in the eighteenth century, a grist mill known as the Tileston Mill was constructed on Tenean Creek, to the south of Commercial Point.

About 1800, shipbuilding activities were installed on Commercial Point. Short lived, the enterprise was followed in 1832 by the whaling and fishing industries, and then, around mid-century by lumber yards and sawmills. Industrial activity in the form of Ranstead and Dearborn's forge and John Preston's chocolate factory were added to the timber and coal wharves, and remained even after the Boston Gas and Light Company purchased a large tract of land for the manufacture and distribution of gas in 1872.

Inland from the industrial area of Commercial Point, a fashionable residential area emerged in the nineteenth century. Settled initially by the successful businessmen who owned Commercial Point enterprises, it became, by the middle of the nineteenth century, a neighborhood of commuters. In 1846, the opening of the Old Colony Railroad for travel between Boston and Plymouth made it possible for prosperous Bostonians to live in rural surroundings. As a result, the Harrison Square area saw considerable development of substantial residences in the middle decades of the nineteenth century.

With annexation of Dorchester to Boston in 1870, and extension of the horsecar lines, the Harrison Square area experienced additional development for commuters, although this time on a more modest scale.

Gradually, the two original coves framing Commercial Point were filled in for a variety of uses. The Dorchester Pottery Works was built on land in the vicinity of Tenean Creek in 1895. The Old Colony Parkway (now Morrissey Boulevard) was built in 1916. In the 1950's the Southeast Expressway severed residential Harrison Square from industrial Commercial Point and Dorchester Bay.

5.2 Current Planning Issues

The Dorchester Pottery Works is located at the edge of what the Boston Redevelopment Authority refers to as the Fields Corner East subarea of the Fieds Corner Planning District - a section of Dorchester. According to the BRA's "District Profile" for 1979, the Fields Corner section as a whole has greater residential stability than the city average and incomes which range from 25% above the city average to 25% below the average.



1850

Harrison Square

Commercial Point

site of pottery works

In Fields Corner East, which includes the area traditionally known as Harrison Square, there are approximately 3,000 residents living in single two and three-family homes. "Clam Point," as the neighborhood is now known, is somewhat isolated by virtue of the Old Colony (Penn Central) Railroad embankment, the major roads, and the effect of the major roads on the local street pattern. Because of its rich history, it is a neighborhood having numerous architecturally significant houses in a range of styles spanning most of the 19th century.

The Dorchester Pottery Works occupies a pivotal site between the Harrison Square/Clam Point residential area and the strip commercial development along Morrissey Boulevard. It provides an opportunity to provide a suitable transition between the post war houses framing the north side of Victory Road and the asphalt paved parking lots surrounding the shopping center buildings.

Recent fires of suspicious origin have resulted in the clearance of the two wooden buildings which, with the brick kiln building, formed the Dorchester Pottery Works complex. (Other ancillary structures were demolished in the 1960's). The major issue at the time of this report is the use to which the kiln building and adjacent land can be put. A steering committee of local residents and interested potters has formed with the purpose of preserving the remains of the pottery works. This committee has expressed interest in acquiring part or all of the property with the intention of establishing a museum on Dorchester Pottery in part of the kiln building as well as a facility for selling pottery and other local crafts.

Local business people have also expressed interest in the property for the purpose of creating additional paved parking to serve the commercial enterprises fronting on Morrissey Boulevard.

5.3 Current Zoning

The area in which the Pottery Works is located is zoned M-1 which means restricted industrial uses. Allowed uses within an M-1 zone include retail, wholesale and office activities, restaurants, warehouses, parking and manufacturing except where the process produces fumes, dust, smoke, etc., or constitutes a special hazard. Multi-family residential use is "Conditional" in an M-1 zone.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives:

The Boston Landmarks Commission could: (1) designate the entire site of the Dorchester Pottery Works as a Landmark, (2) limit the designation to the brick kiln building - the only structure of the complex now standing, or (3) designate the building as a Landmark and the rest of the site as a Protection Area.

The Landmarks Commission also retains the option of not designating the pottery works in any category.

Another alternative preservation mechanism would be listing in the National Register of Historic Places.

6.2 Impact of Alternatives:

Listing of the building on the National Register of Historic Places, would provide a limited degree of protection from federal or federally-licensed or assisted actions having a negative impact on the property by requiring that they be reviewed according to the procedures established under Section 106 of the National Historic Preservation Act of 1966, whereby the National Advisory Council on Historic Preservation has an opportunity to review and comment on federal undertakings potentially affecting historic property. National Register status would also provide various federal income tax incentives for rehabilitation under the provisions of the Tax Reform Act of 1976. It would not, however, protect the building from demolition or alteration undertaken with private or non-federal funds.

Landmark designation under Chapter 772, whether of the building of the entire site, would require the review of physical changes to the building, in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of the building. Designation of the entire site as a Landmark would provide a means of ensuring that treatment of the land surrounding the kiln building would be compatible with the building.

Designation of the building as a Landmark and the surrounding property (same parcel) as a Protection Area would also provide design review of proposed changes to the entire site. Such review for the Protection Area would be limited, by statute, to consideration of land coverage, height of any new structure, and landscape or topography.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that protection be extended to the entire site of the Dorchester Pottery Works as it existed in 1979 in order to ensure that any new development, including parking, on the site is compatible with the kiln building.

Because the Commission's enabling statute requires that the report on a potential Protection Area be prepared by a study committee, rather than staff, this course of action is not expedient.

Therefore it is recommended that the entire Dorchester Pottery Works site consisting of assessors parcels 245 and 246 be designated as a Landmark under Chapter 772 of the Acts of 1975, that the kiln be designated Landmark, and that the property be nominated to the National Register of Historic Places. The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached.

8.0 BIBLIOGRAPHY

- Boston Redevelopment Authority, "Dorchester Fields Corner District Profile," 1979.
- Brady, Philip, "Dorchester Stoneware Pottery Last in America," Boston Sunday Globe, November 6, 1955, 73.
- Bromley, George W. Atlas of Boston, Vol. 5: Dorchester; Philadelphia, 1884, 1894, 1898, 1904, 1910, 1918, 1933.
- Doucette, Russell, (Ceramics Department, Massachusetts College of Art) Conversation regarding the Dorchester Pottery Works. April 15, 1980.
- Evans, Paul, "Stoneware and the Dorchester Pottery," Western Collector, May, 1968, 7-11.
- Gates, William (Curator, East Liverpool Museum of Ceramics, Ohio) Conversation regarding beehive kilns, April 17, 1980.
- Kovel, Ralph and Terry, The Kovel's Collector's Guide to American Art Pottery, New York, 1974.
- Loveday, Amos, (Ohio Historical Center, Columbus, Ohio) Conversation regarding beehive kilns. April 14, 1980.
- Michael, George, The Treasury of New England Antiques. New York, 1969.
- Myer, Susan, (Ceramics Department, Smithsonian Institution) Conversation regarding the Dorchester Pottery Works, April 15, 1980.
- Oberg, Doris, Conversation regarding the Dorchester Pottery Works, subject of illustrated lecture. April 17, 1980.
- Pollan, Rosalind, "Harrison Square Report", Boston Landmarks Commission Project Completion Report, July 1979.
- Ransay, John, American Potters and Pottery, Clinton, Mass. 1939.
- Ray, Marcia, An Encyclopedia of Pottery and Porcelain for the American Collector. New York, 1974.
- Roueche, Berton, "Reporter At Large, The Last Lap," The New Yorker, March 13, 1954.
- Slade, Marilyn Myers, "For a Legend, (Dorchester Pottery), A New Life?" Boston Herald American Magazine, October 12, 1979.
- United States Department of Commerce, Bureau of Foreign and Domestic Commerce, The Pottery Industry. Washington, D.C. 1915.
- Watkins, Lura Woodside, Early New England Potters and Their Wares. Cambridge, Mass., 1950.

9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

9.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

Introductory Statement on Standards and Criteria
page two

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

BOSTON LANDMARKS COMMISSION

9.2 General Standards and Criteria

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

General Standards and Criteria
Page two

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

General Standards and Criteria
page three

II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

General Standards and Criteria
page four

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

General Standards and Criteria
page five

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; set-backs shall be utilized.
 - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

General Standards and Criteria
page six

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b) Quality of illumination on building exterior.
 - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a) Accurate representation of the original period, based on physical or documentary evidence.
 - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

General Standards and Criteria
page seven

- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
 - a) Compatibility with the original property's integrity in scale, materials and character.
 - b) Historic association with the property.
 - c) Quality in the design and execution of the addition.
 - d) Functional usefulness.

10.0 SPECIFIC STANDARDS AND CRITERIA
DORCHESTER POTTERY WORKS
101-105 Victory Road, Dorchester

A. General

The purpose is to protect the brick kiln building of the Dorchester Pottery Works as an important remnant of the craft and industry of pottery making, and to treat the remainder of the property in a manner which will complement the setting of the kiln building or any other remnant of the pottery works as may be found to exist on the site.

B. Brick Enclosing Structure

The massing and original details of the building will be retained.

No opening in masonry will be permanently closed nor new openings created.

To the extent possible, sash and windows and door coverings will replicate the original treatment.

The clerestory and existing roof form will be retained.

C. The Kiln

The brick kiln will be retained in situ and will be altered only to the extent required to make necessary repairs to re-establish its original appearance or function.

D. The Chimney

The chimney will be retained and be repaired as necessary. The Commission will give serious consideration to any proposal to extend the chimney so as to meet environmental requirements.

E. Site Treatment

Strong encouragement is given to any proposal to construct an open or enclosed structure duplicating the massing and location, but not necessarily the appearance of the wooden warehouse, now demolished.

Additional new construction will be considered if it does not obscure or otherwise significantly diminish the character and importance of the kiln building.

The stone foundation of the wooden warehouse will be retained in situ.

Before any additional clearance (including tree removal) or site development is undertaken, the Commission will be provided with a comprehensive site plan, and an opportunity to carry out exploratory digs within a reasonable period of time.

Parking will be treated to minimize its visual effect. Landscape or other materials will be used to screen parking from the adjacent residential area.

BOSTON PUBLIC LIBRARY



3 9999 08827 066 3

